

BULLETIN OF THE ART INSTITUTE OF CHICAGO

FEBRUARY NINETEEN TWENTY-ONE



TREES—ETCHING BY CHESTER LEICH IN EXHIBITION OF CHICAGO SOCIETY OF ETCHERS

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NUMBER TWO

OPENING OF BUCKINGHAM JACOBEAN ROOM

THE Jacobean Room, the first period room to be installed in the Art Institute, is a significant addition to the Institute's permanent collections. Its furniture, ornamental ceiling, and panelled oaken walls, hung with portraits suggesting the people who lived in such surroundings, present a vivid picture of this important period in the history of art. The room with the paintings, which include portraits by Cranach, Maas, Ewert, and Porbus, is the gift of the late Clarence Buckingham, the late Miss Lucy Maud Buckingham, and Miss Kate S. Buckingham in memory of their parents, Mr. and Mrs. E. Buckingham.

It is hoped that this is the beginning of a series of period rooms to be placed in the Museum. Such rooms in which we recreate the spirit of the past are valuable in stimulating good taste in the community, as well as in affording suggestions to the designer.

NEW ACQUISITIONS AND INSTALLATIONS

UNDER the direction of the Installation Committee, Robert Allerton, Chairman, changes have been made in the arrangement of some of the Museum's permanent collections, and many new acquisitions and gifts obtained during the last year have been placed on exhibition. The collections of the Antiquarian Society have been rearranged from the historical view point.

A Korean painting of the thirteenth century has been presented to this Institute by the Arts Club and hung in Gallery 48, where the Chinese antiquities are now shown. Three Korean paintings of the thirteenth century have been added to the Nickerson collection.

In the corridors on the second floor may now be found all the drawings owned by the Institute. In corridor 54

there is an exhibition which pays tribute to the genius of Burne-Jones. It consists of over forty drawings, the majority of which were taken from what is considered his choicest note-book and include many of his sketches for "The Mirror of Venus," three drawings presented by James Viles, and a tapestry, "Pomona," woven by the William Morris looms.

Three drawings by Abel Pann, a gift of Mrs. Julius Rosenwald, are now hung in corridor 33. The Bakst drawings acquired last month are now to be found in corridor 37.

Gallery 34 has been given over to medals, and the small bronzes formerly exhibited there have been placed in corridor 29. Gallery 36 also contains the medal collection.

In Gallery 43 there has been placed on view a collection of the nineteen paintings secured for the Institute last spring by Mr. Hutchinson and Mr. Ryérson in Paris. With the exception of four pastels all are by modern French artists, the majority of whom are not represented in other collections of the Museum.

The bronze, "Lioness and Cubs," by Edward Kemeys has been presented by William H. Winslow; and the painting "Iceland falls" by Ernest Lawson has been added to the Friends of American Art Collection.

EXHIBITIONS

THE annual exhibition of the artists of Chicago and vicinity which opened on January 25 brings to light new talent which is coming to the fore and new developments in the art of those upon whose work we have come to look with increasing interest each year.

Of the nine hundred paintings submitted to the jury over three hundred have been hung. The jury and the list of the prizes were announced in last month's BULLETIN. As this month's BULLETIN goes to press before the prizes have been



JIZO BOSATSU, GOD OF THE CHILDREN, AND HIS ATTENDANTS—KOREAN PAINTING OF THE THIRTEENTH CENTURY PRESENTED BY THE ARTS CLUB OF CHICAGO.
NOW ON EXHIBITION IN GALLERY 48.



LA BARRACA—BY A. G. RIDER IN CHICAGO ARTISTS' EXHIBITION

awarded, they cannot be given until the March issue.

The Print Room has been given over to the exhibition of the Chicago Society of Etchers. It seems fitting that this exhibition should be held simultaneously with that of the Chicago artists as it represents an allied form of art. It is not, however, limited to the work of local artists, but includes that of artists from many foreign countries. The exhibition of this year which includes 209 prints has an unusually high standard. The jury included: John T. Arms, Arthur W. Heintzelman, Robert B. Harshe, Ralph F. Seymour, and Ettore Caser. The four Logan prizes of twenty-five dollars each and the purchases made from the funds of the society for the Print Collection will be announced in March.

An exhibition of silverware made by Georg Jensen of Copenhagen was opened in Gunsaulus Hall on January 14. Mr. Jensen has combined the craftsman's understanding of material with the sculptor's feeling for form and proportion, having been trained both as a jeweler and a sculptor. His designs are stamped with his own individuality and the sturdiness and vigor characteristic of ancient Danish silver work. Entering this field at a time when the goldsmith and silversmith's work was not of a high standard, he established a name for himself among the silver-workers of Europe, receiving a gold medal at Brussels exhibition of 1910. His work is found in the museums of Europe.

On February 1 there was placed on view in Gunsaulus Hall a collection of bead bags owned by Jacob Loeb.



PLACE DE L' OBSERVATOIRE—BY WILLIAM P. WELSH IN CHICAGO ARTISTS' EXHIBITION

In March there will be held the annual exhibition of applied arts, the annual architectural exhibition, and an exhibition of landscape and garden design under the auspices of the Woman's National Farm and Garden Association. To stimulate interest in landscape and garden design the Woman's National Farm and Garden Association are offering prizes for garden designs, garden sculpture, model bird and chicken houses, and for the decorative treatment of the entrance to the exhibition. For information apply to Miss Nellie A. Logan, 1728 Stevens Building.

LECTURES

THE course of evening lectures, which was inaugurated in January to give members who are unable to attend the afternoon lectures the opportunity of enjoying one of the privileges of membership, will be continued until March 15.

On February 1 Walter Sargent, professor of art education at the University of Chicago, will lecture both afternoon and evening on "The contribution of art to American life." Professor Sargent combines the synthetic and analytic points of view which result in a type of scholarship of great interest to Art Institute audiences.

A concert by members of the Chicago Symphony Orchestra will be given on the afternoon of February 8. In the evening Charles Everett Johnson of the Charles Everett Johnson Company of Chicago, one of the leaders in raising the artistic standard of advertising, will talk on "Art and advertising."

"The great Russian painters" will be the subject of the lecture by Mrs. Marie Lovrov Rohling on the afternoon of February 15. Her lecture will be repeated on Wednesday evening February 16, instead of on the same day as her afternoon lecture. Mrs. Rohling is a Russian woman of broad education,

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WITHOUT CARE—BY EMORY P. SEIDEL IN
CHICAGO ARTISTS' EXHIBITION

who has had the advantage of travelling and studying in the various countries of Europe in addition to receiving a degree from the University of Geneva. She has been alert to the modern movement in art in her own country.

Mr. Tallmadge's lectures on "Modern architecture" will be continued on Monday afternoons, his subjects being, "The Renaissance in Spain and Germany, February 7; "Modern architecture in Europe," February 14; and "Architecture in the United States to 1893," February 21.

LITERARY NOTES

IN the Photograph and Lantern Slide department there has recently been hung a reproduction in color of the complete altar piece of the "Adoration of the lamb," painted in 1423 by the brothers Hubert and Jan Van Eyck for the

church which is now the cathedral of Ghent. This painting with its exquisite surface of gem-like brilliancy has suffered, as has many another altar piece, by being divided, some of its parts finding their way to one museum and some to another. Finally after a hundred years, because the treaty of Versailles required the return to Belgium of those parts which had been so long in the Kaiser-Friedrich Museum of Berlin, the reunited altar piece has recently been exhibited in Brussels, according to a note in the *Burlington Magazine*. The reproduction in the library comes as part of the William Gold and Lydia Hibbard gift.

Burnham Library has acquired *L'architettura e la scultura del rinascimento in Venezia* by Paoletti, a collection of the excellent photographic reproductions characteristic of the publisher Ongania. This supplements the line-engravings by Luigi Cicognara in his *Edifices et monuments remarquables de Venise*. The edition of the latter recently added to the library contains 259 plates, and was edited in 1858 by Zanotto with text in French and Italian.

The Renaissance in Milan is to be seen in 214 beautiful engravings by Ferdinando Cassina in the work entitled *Le fabbriche più cospicue di Milano*.

The periods of the High Renaissance in Italy, of Louis XIV in France, and of the early Georges in England are well represented in the designs of three influential architects in the following volumes: Ronzani and Lucioli's *Le fabbriche di Michele Sanmichele Veronensi*; Jean Marot's *Recueil des plans, profils, et elevations*, 1764 (the edition known as the *Petit Marot*); and James Gibbs' *Book of architecture*, 1728.

NOTES

MLEONCE BENEDITE, Director of the Luxembourg and Rodin Museums of Paris, was a guest of the Art Institute in January, and on January 10 delivered

a lecture on "Manet and the French Impressionists," after which a reception was given for him in the Ryerson galleries.

¶ Classes in mural painting and decorative portraiture under the instructorship of Harry Stickroth of New York City were begun in January. Mr. Stickroth studied at the National Academy of Design and held a fellowship for three years at the American Academy of Rome. He has recently been associated with Barry Faulkner in painting murals for the Cunard Building in New York.

¶ The Annual Meeting of the Governing Members was held on January 11.

¶ Charles H. Burkholder, who has been Acting Secretary since Mr. Tuttle's resignation, has been appointed Secretary.

¶ The American Federation of Arts is sending on a circuit to various museums twelve paintings from the Friends of American Art Collection.

¶ Since the death of Whistler new light has been thrown on his life and work, which has resulted in revisions and the introduction of new material in *The Life of James McNeil Whistler* by E. R. and J. Pennell. A sixth edition of this standard biography has recently been published.

¶ The annual reception of the Anti-



BOWL—EXHIBITION OF SILVERWARE BY
GEORG JENSEN

quarian Society was held in the Society's rooms on January 21. The members appeared in costumes of the period of 1860 and posed in portrait tableaux.

¶ On January 29 there began an exhibition of twelve paintings by prominent painters and illustrators who were commissioned by Eugene B. Clark to give their interpretations of "The Spirit of Transportation," as a tribute to the automotive industry of America. A prize of \$1,000 was awarded by the following jury: Frederick D. Underwood, W. C. Durant, Homer L. Ferguson, Judge Gary, Charles L. Hutchinson, Robert W. deForest.

EXHIBITIONS

JANUARY 1921—MAY 1921

January 14—Exhibition of silverware by Georg Jensen.

January 15—Caxton's Club exhibition of publications of the Bibliophile Society, lent by Parke Edmund Simmons.

January 25—February 28, inclusive (1) Twenty-fifth Annual Exhibition by Artists of Chicago and Vicinity.

(2) Eleventh annual exhibition of etchings under the management of the Chicago Society of Etchers.

January 29—February 12, inclusive—Exhibition of twelve paintings on "The Spirit of Transportation" for the Eugene B. Clark competition.

February 1—Exhibition of bead bags lent by Jacob Loeb.

March 8—April 5, inclusive—(1) Nineteenth Annual Exhibition of Applied Arts.

(2) Annual architectural exhibition.

(3) Exhibition of landscape and garden design under the management of the Woman's National Farm and Garden Association.

EXHIBITIONS—CONTINUED

March 4-23, inclusive—Exhibition of etchings by Lester Hornby.
 April (Dates to be announced)—Exhibition of the Cyrus Hall McCormick collection of etchings by Millet.
 April 15-May 15, inclusive—(1) Exhibition by Friends of Our Native Landscape.
 (2) Photographs and handicrafts sent by Greek government.
 (3) Paintings by Will Foster. (4) Paintings by Maurice Fromkes.
 (5) Photographs by Chicago Camera Club. (6) Paintings by Nicholas Roerich. (7) Exhibition of American and foreign water colors.
 May 21—Exhibition of contemporary Polish art.

LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, MONDAYS AT 4 P. M. AND TUESDAYS AT 4 AND 8:15 P. M. NEARLY ALL ILLUSTRATED BY STEREOPTICON

FEB. 1, 4 and 8:15 P. M. "Contribution of art to American life." Prof. Walter Sargent.
 7, 4 P. M. "The Renaissance in Spain and Germany." Thomas E. Tallmadge.
 8, 4 P. M. Concert by members of the Chicago Symphony Orchestra.
 8, 8:15 P. M. "Art and advertising." Charles Everett Johnson.
 14, 4 P. M. "Modern architecture in Europe." Thomas E. Tallmadge.
 15, 4 P. M. "The great Russian painters." Mrs. Marie Lovrov Rohling.
 16, 8:15 P. M. "The great Russian painters." Mrs. Marie Lovrov Rohling.
 21, 4 P. M. "Architecture in the United States to 1893." Thomas E. Tallmadge.
 22. Holiday. No lectures.
 28, 4 P. M. "The Chicago School." Thomas E. Tallmadge.
 MAR. 1, 4 P. M. Dramatic interpretation, "The Antigone of Sophocles." Miss Dorothea Spinney.
 2, 8:15 P. M. Dramatic interpretation, "The Antigone of Sophocles." Miss Dorothea Spinney.
 8, 4 and 8:15 P. M. "The spirit of modern art." Robert B. Harshe.
 15, 4 P. M. "John Singleton Copley and his sitters." Frank W. Bayley.
 15, 8:15 P. M. "Gilbert Stuart's place in history." Frank W. Bayley.
 22, 4 P. M. "Art and advertising." Charles Everett Johnson.
 29, 4 P. M. Concert by members of the Chicago Symphony Orchestra.

THE SCAMMON LECTURES—DYNAMIC SYMMETRY IN DESIGN

APR. 5, 4 P. M. "The nature of design." Jay Hambidge.
 7, 4 P. M. "Natural symmetry and formalized art." Jay Hambidge.
 12, 4 P. M. "Surveying in its relation to design." Jay Hambidge.
 14, 4 P. M. "Craftsmanship, proportion and symmetry." Jay Hambidge.
 19, 4 P. M. "Symmetry in architecture, sculpture and painting." Jay Hambidge.
 21, 4 P. M. "Symmetry in modern design." Jay Hambidge.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon, until April 24, 1921, at 3 and 4:15 o'clock. George Dasch, conductor. Admission 10 cents.

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